51st YEAR OCTOBER 1932 NO. 7

PERRY'S MUSICAL MAGAZINE

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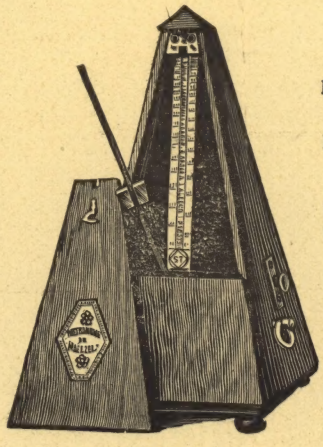

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PERRY'S · MUSICAL · MAGAZINE

51st YEAR | SEDALIA, MO., OCTOBER, 1932 | NUMBER 7

Perry's Musical Magazine.

Issued Monthly on the 1st of Each Month.

A. W. PERRY'S SONS, Publishers.

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Of PERRY'S MUSICAL MAGAZINE, published monthly at Sedalia, Mo., for October 1st, 1932.

State of Missouri } ss
County of Pettis }

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared A. J. Perry, who having been duly sworn according to law, deposes and says that he is the business manager of PERRY'S MUSICAL MAGAZINE, and that the following is, to the best of his knowledge and belief a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

That the names and addresses of the publisher, editor, and business manager are:

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Sworn to and subscribed before me this 9th day of September, 1932. E. P. Miller,
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My Commission expires January 24th 1933.

THE LIVES OF GREAT PIANISTS.

FRANZ LISZT.

(Continued From Last Month.)

There are still people who regard such words with a scornful smile, when coming from the lips of Liszt, because they fail to see in him anything but the virtuoso, the man of the world who quaffed the cup of life with passionate enjoyment. An artist, whom one could hardly have suspected of such superficiality, has ever expressed this opinion publicly. In his book, "Music and Musicians" (Leipzig, 1892) Anton Rubinstein makes the assertion that in his whole artistic and human activity Listz was insincere. But this assertion is entirely without foundation. The many who came into personal contact with Liszt can testify to the contrary, provided they had eyes to see and ears to hear. No one will deny that during his career as a virtuoso Liszt did sometimes forget himself before the public, and that for the sake of appearances he was for a moment untrue to his real nature, but even then he was ready to acknowledge his error and make amends, as shown by the following incident of his youth. In Paris when Ary Schaffer was preparing to paint his portrait, he assumed an artificial affected attitude as he was wont to do in his public concerts . But Schaffer was not to be imposed upon and said very quietly, "Oh, not like that, my friend, such things do not impress me." To which Liszt replied with confusion, "Forgive me, dear master, but you do not know how it spoils one to have been an infant prodigy." This little trait shows us the whole man, from youth until old age, ever striving to grow nobler severe with himself, but kind and indulgent toward his fellow men, endeavoring to practice the cardinal virtues of the Christian, modesty, truthfulness and brotherly love. No, Liszt was certainly not one of those whose character "vacillates in history," as the poet says. Though misconception and love of detraction may try to dim his memory yet at no distant time the last of the evil tongues must be silent and the name of Franz Liszt will be spoken with universal reverence, as the name of one who fought most bravely ,not only for the beautiful, but also for the true and good.

GIOVANNI SGAMBATI

For what he has done as composer, pianist and conductor, and because of the strong and wholesome influence that he has exerted upon the musical life of his countrymen, the name of Giovanni Sgambati will be an honored one in the history of Italy for the last half of this century. His influence has been not less potent from the fact that his writings and concert performances have been unconnected with the stage. Italy is no longer what it was, essentially the greatest land of opera; its glory has largely departed, the mighty music-dramas of Richard Wagner and, in a lesser degree, the works of Meyerbeer, Gounod, Bizet, Massenet, Tschaikowsky, Goldmark and others, having over-shadowed all of the Italian operas excepting one or two by Bellini and Rossini, the latter and greater works of Verdi, and the "Mefistofele" of Boito, and it is today much more natural than formerly for an Italian who is called to high musical work to turn to that kind of composition in which the fame of the greatest masters has been made. While a strong liking, and even preference, for opera will always characterize the Italians, it is certain that a taste for symphonic and chamber-music is gradually being acquired, as the knowledge of these forms becomes more common. As forwarding this work, the names of Bazzini and Martuccio should also be mentioned.

Sgambati has been obliged in a fashion to make his public, but it is at any rate a very different one from that of years gone by, to which the Herz variations and the Thalberg and early Liszt operatic fantasias represented the highest form of pianoforte music, and for which the Mercandante, Bellini, Donizetti, and the first Verdi operas were composed. In his success in accomplishing this educational result is to be found a lesson for all artists who, from lack of conviction or of courage, are tempted to let mediocrity have its way, and not to strive for the higher cultivation of music, wherever their lot may place them.

Giovanni Sgambati was born in Rome, May 28th, 1843, his mother being English, the daughter of Joseph Gott, a sculptor who had for many years lived in Rome, and his father an advocate. It was intended that he should pursue his father's profession, but his strong and evident talent for music determined it otherwise. He studied, as a boy, pianoforte playing and harmony with Natalucci, a pupil of Zingarelli, and from an early age we find him singing in church, playing in public, conducting small orchestras and composing to a certain extent. In 1860 he settled in Rome, quickly becoming known for his pianoforte playing, and especially for the solid and classical character of his programmes; for Italian taste and music had not at that time begun to show their later divergence from the old ideals. Rossini was still living and productive; Bellini and Donizetti had so far shown no signs of becoming old-fashioned.

Beethoven, Chopin, Schumann and, best of all, Bach and Handel were Sgambati's favorite authors, by means of whom he sought to purify and educate the taste of his audiences. Shortly afterwards, just when he was on the point of going to Germany to continue his studies, Liszt came to Rome. His plans were changed, for from this time Liszt was his teacher, and he was able to work long and well under that wise, authoritative and suggestive guidance, to which, doubtless, is owing much of the consummate mastery in piano-forte playing for which he is famous, although his style of composition seems to have been little affected by Liszt's influence. Sgambati is well known to be one of the greatest exponents of the Liszt school, and from all accounts, in his playing there is also present that same feeling for formal and sensuous beauty which is to be found in his compositions; a most interesting account of him as a pianist and teacher is to be found in Bettina Walker's "My musical experiences;" the story is told in such a charming and personal way as to give a capital idea, both of the man and the musician.

Besides his other concerts, we find him also at this time giving orchestral ones, at which some of the great symphonies were heard for the first time in Rome. In 1869 he and Liszt made a visit to Germany together, Sgambati making his first acquaintance with Wagner's music at Munich; it was some years later, in 1877, that through Wagner's recommendation his pianoforte quintettes were published by Schott of Mayence. It is interesting to read, in this connection, a part of a letter which Wagner wrote in November 1876, to Dr. Strecker, the head of the firm of Schott. It has been published, with Sgambati's permission, in Miss Walker's book, and is here taken from it.

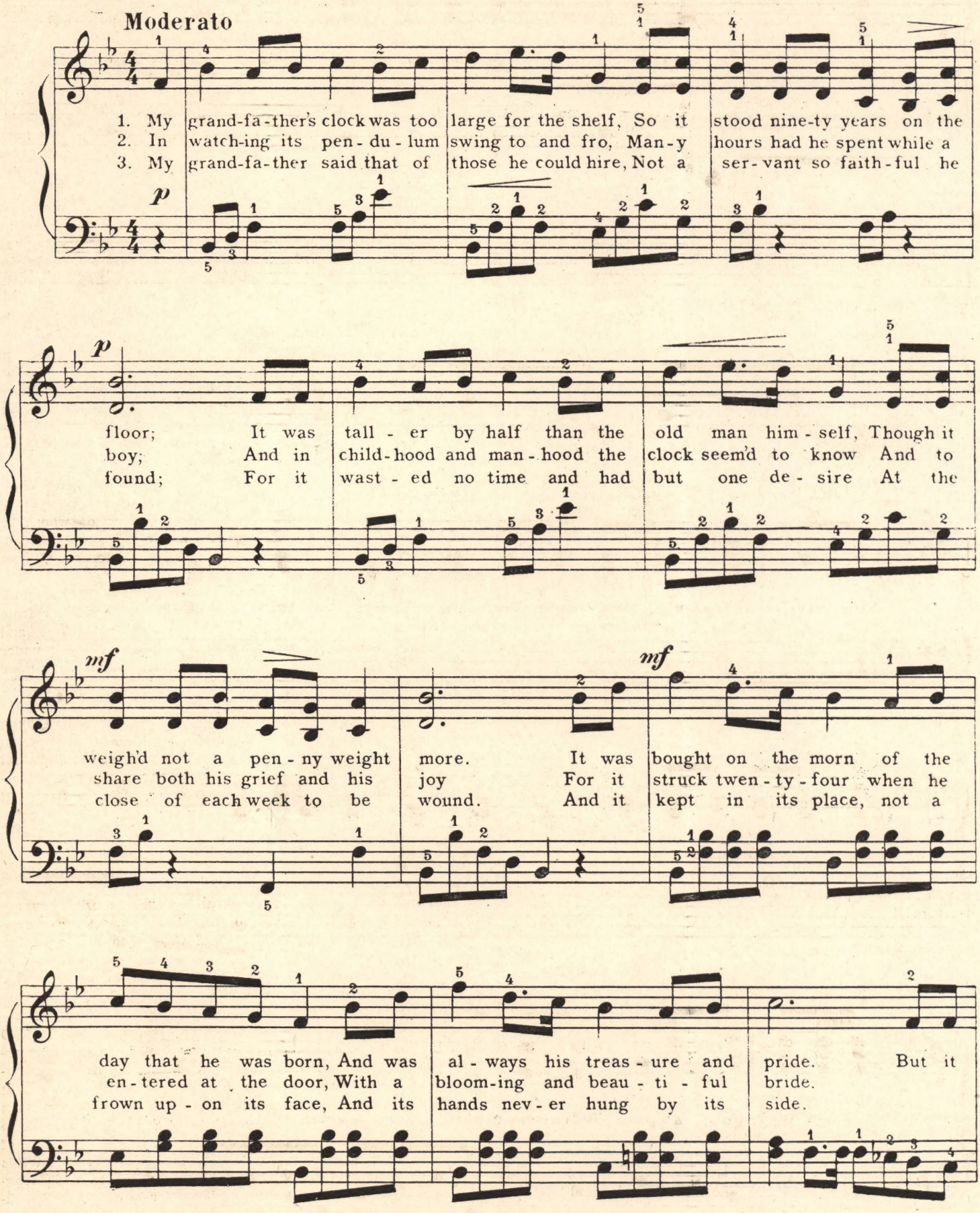
(To Be Continued.)

GRANDFATHER'S CLOCK

FOR PIANO, ORGAN OR VOICE

H. G. WORK

By M. W. BUTLER



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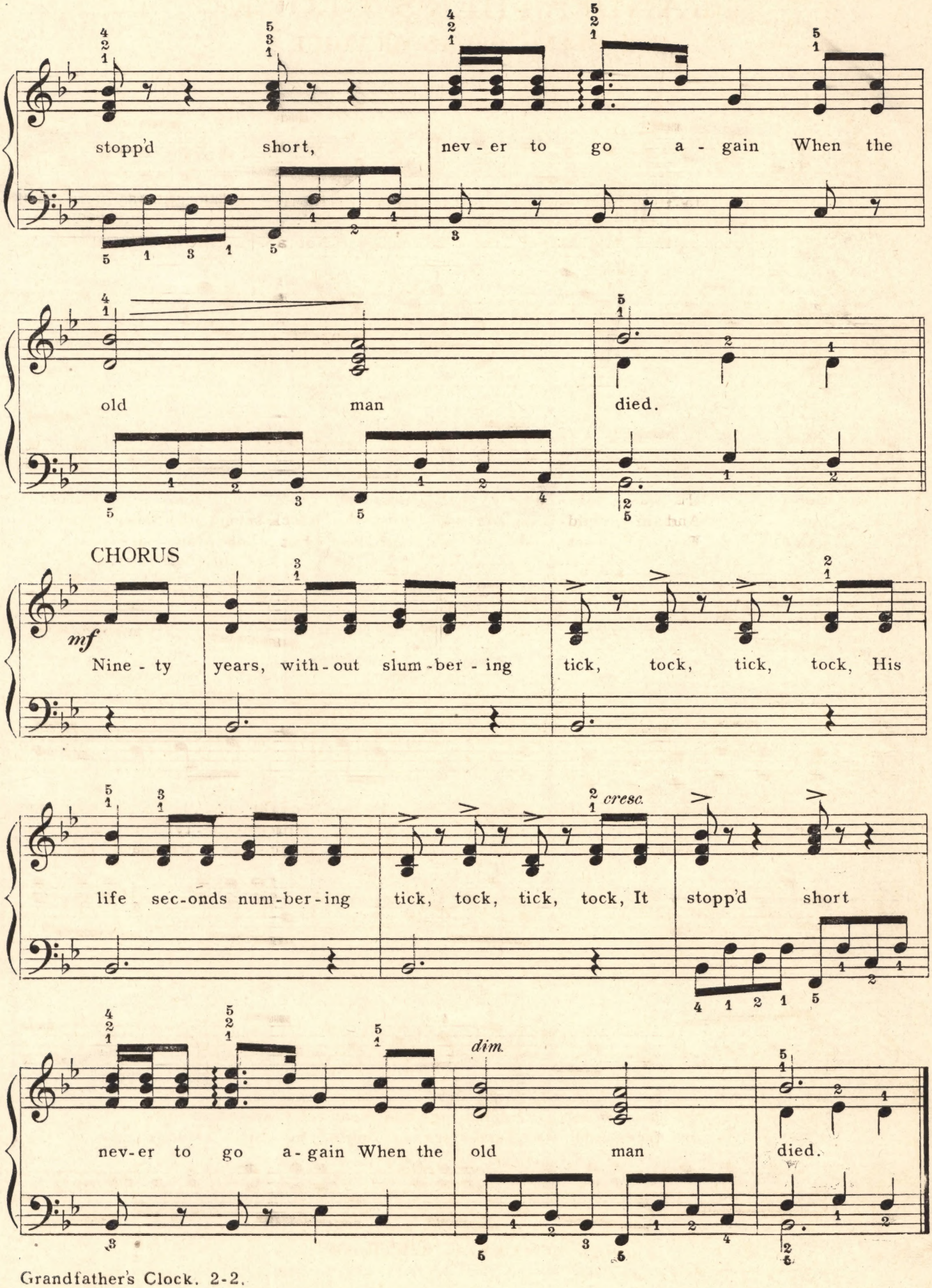
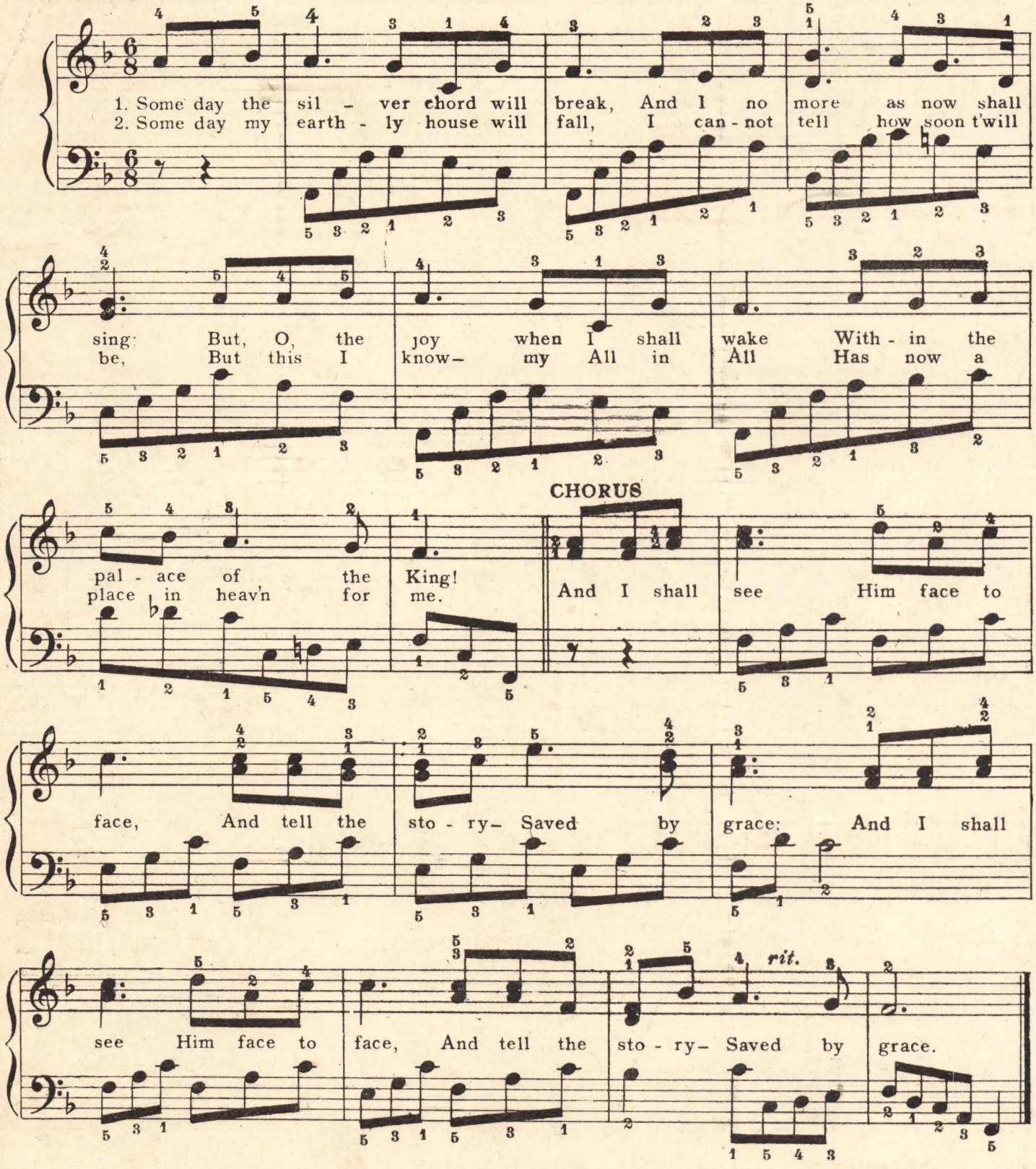

stopp'd short, nev - er to go a - gain When the
old man died.
CHORUS
mf
Nine - ty years, with - out slum - ber - ing tick, tock, tick, tock, His
life sec-onds num-ber-ing tick, tock, tick, tock, It stopp'd short
cresc.
nev-er to go a-gain When the old man died.
dim.

SOME DAY THE SILVER CHORD WILL BREAK

FOR PIANO ORGAN OR VOICE

F. J. CROSBY
G. C. STEBBINS

By M. W. BUTLER



3. Some day, when fades the golden sun
Beneath the golden tinted west,
My blessed Lord shall say, "Well done!"
And I shall enter into rest.
CHORUS

4. Some day, till then I'll watch and wait,
My lamp all trimm'd and burning bright,
That when my Saviour ope's the gate,
My soul to Him may take its flight.
CHORUS

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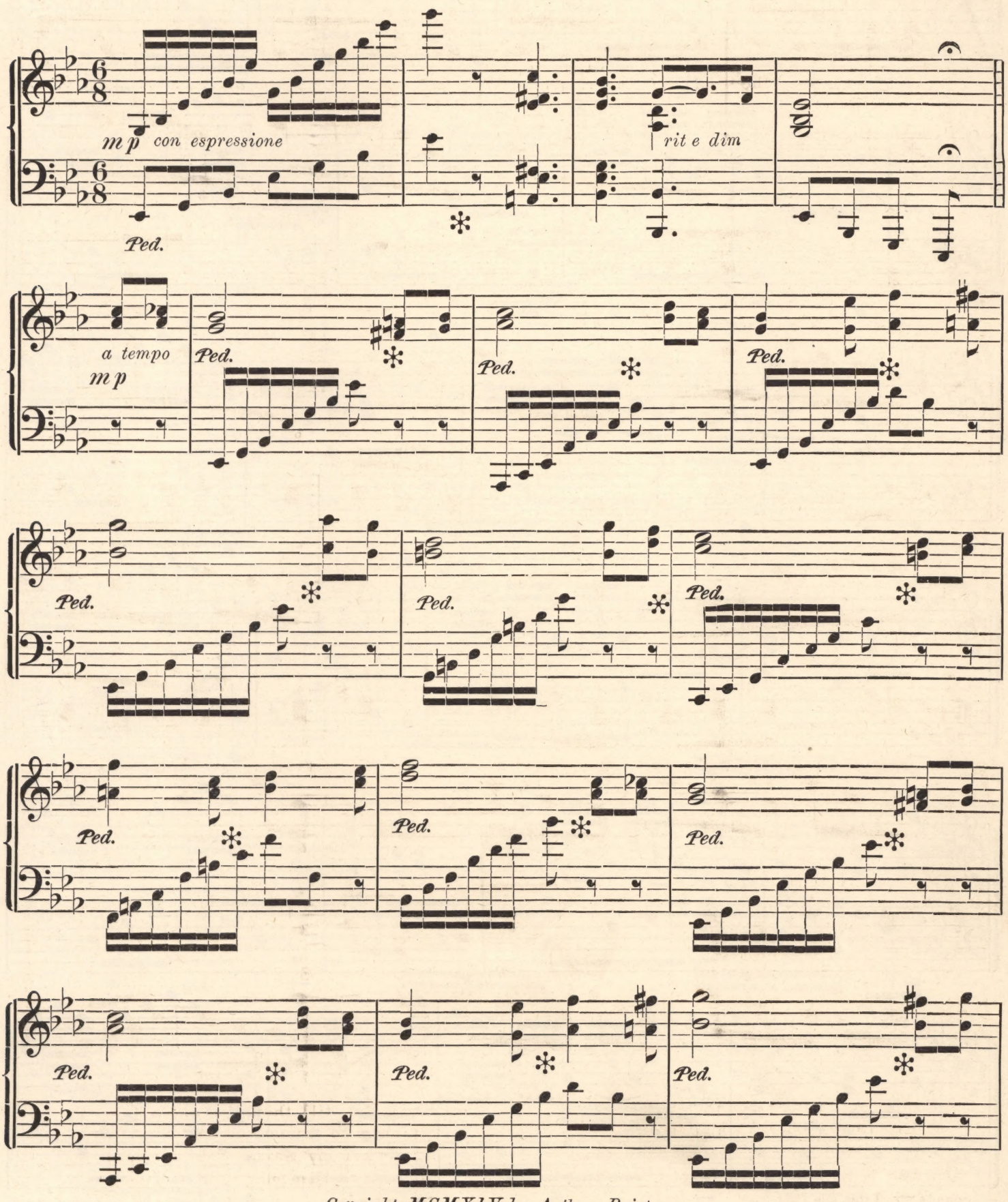
SOUNDS FROM THE PAST.

REVERIE.

Andante Moderato *8va*.....

ARTHUR BRISTOW.



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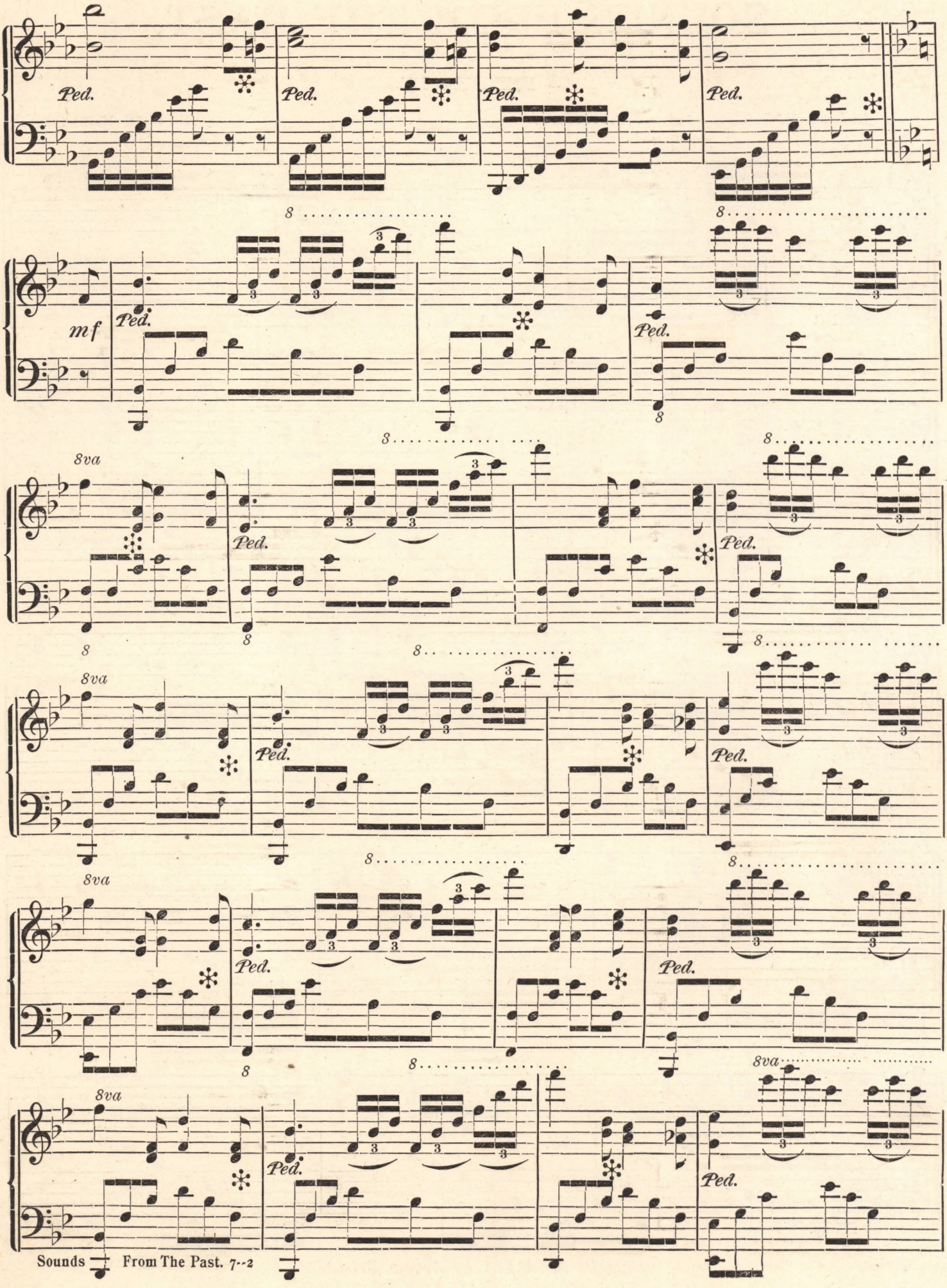
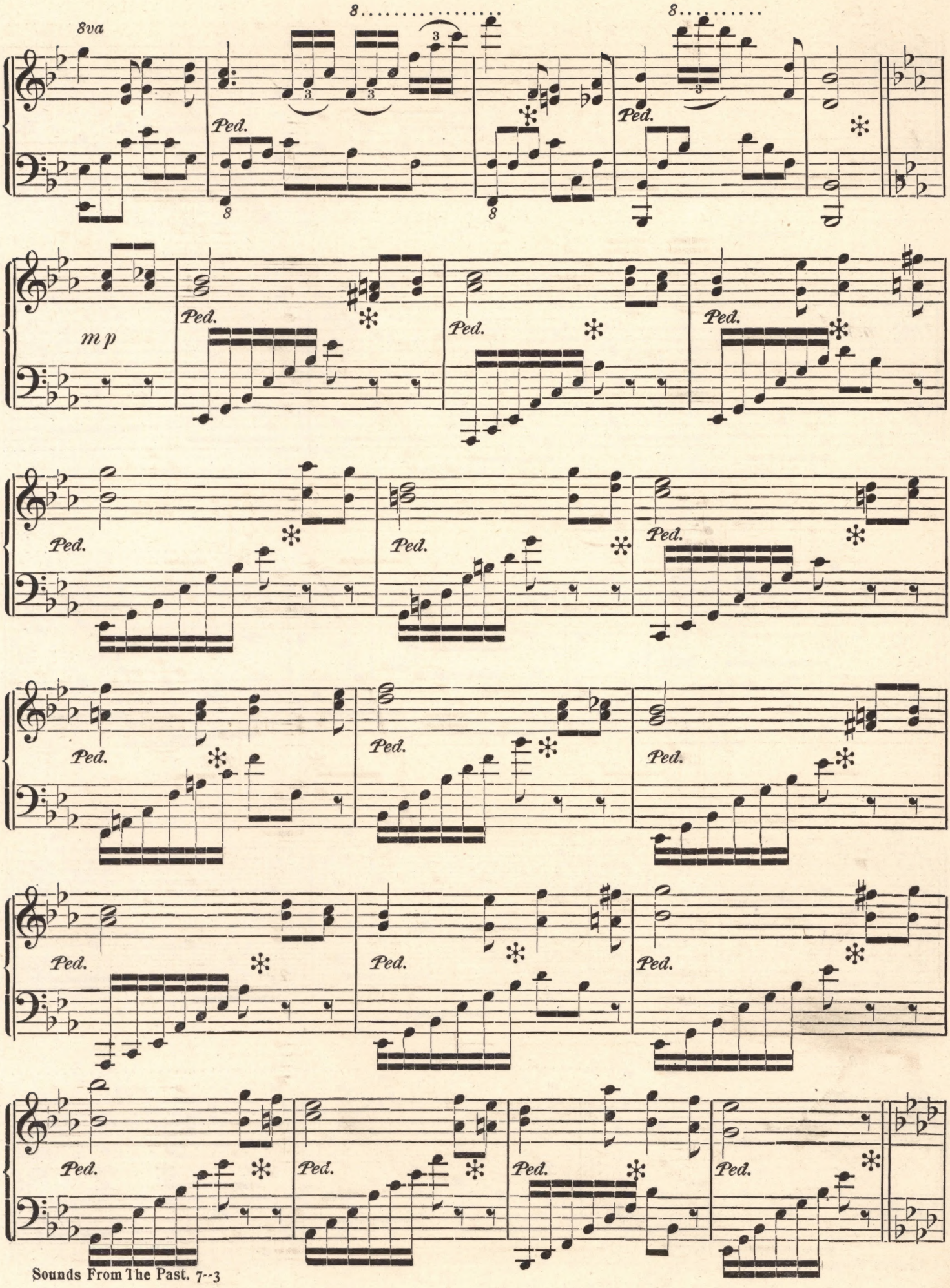

Ped.
mf
8va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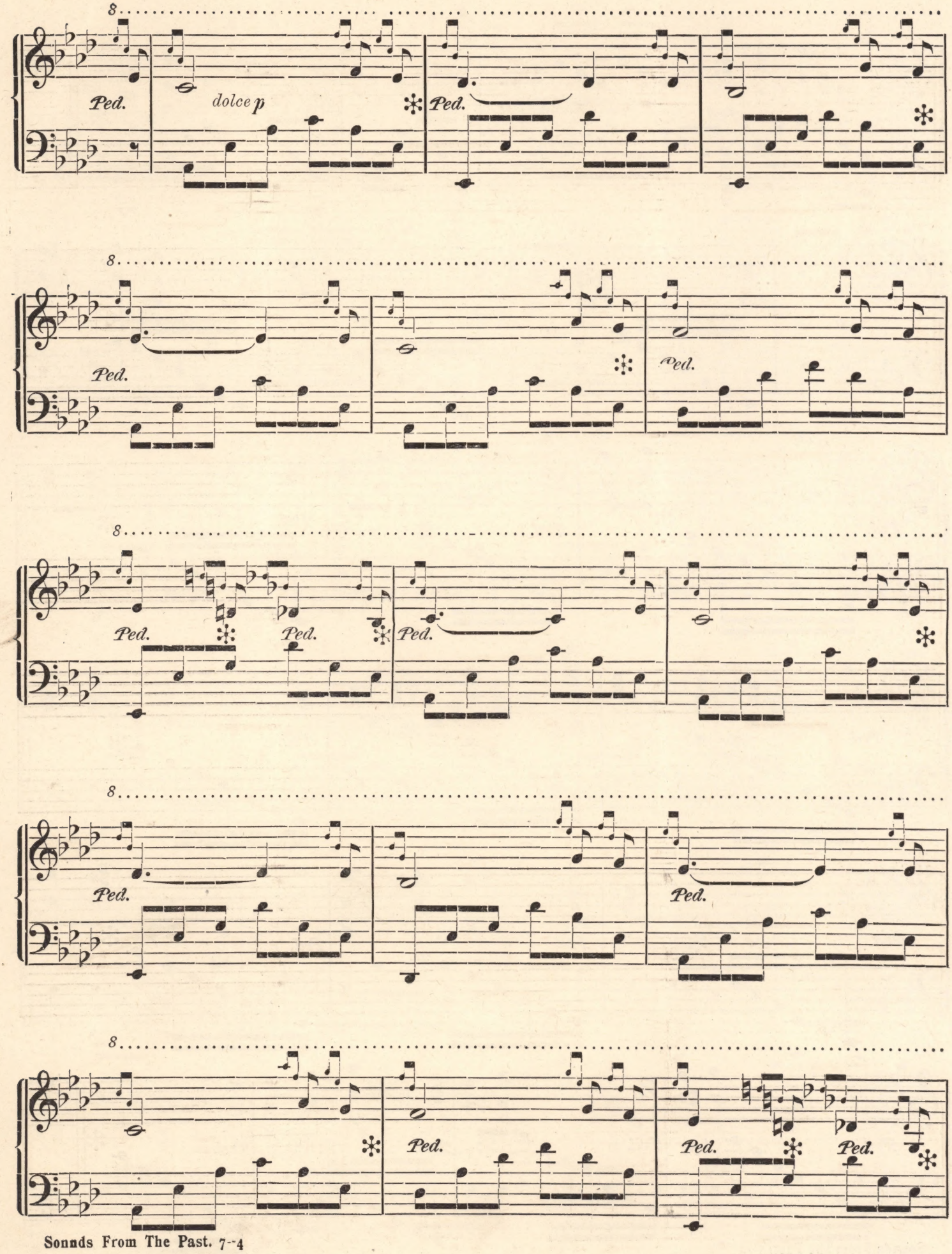
8
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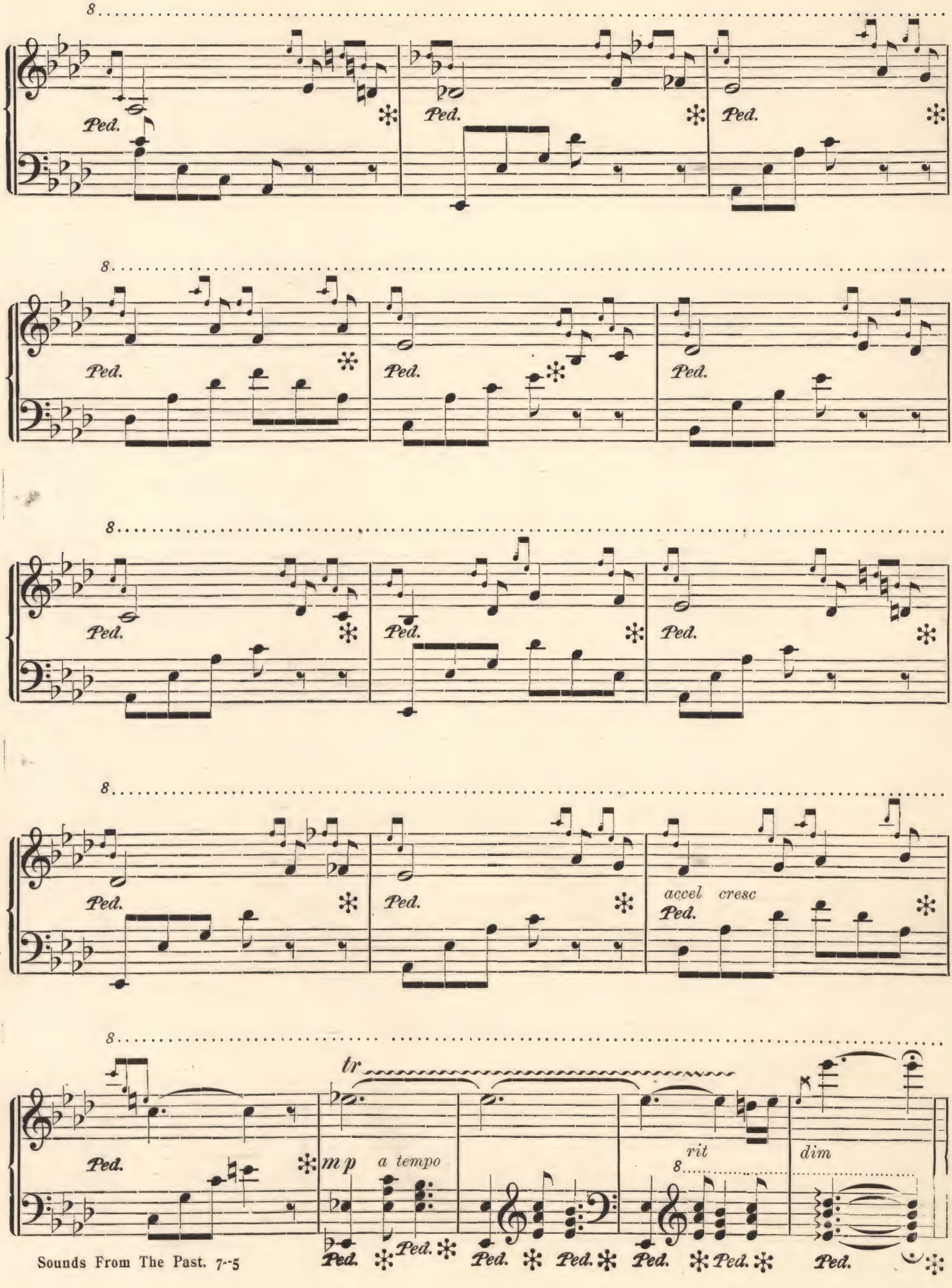
8
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tr
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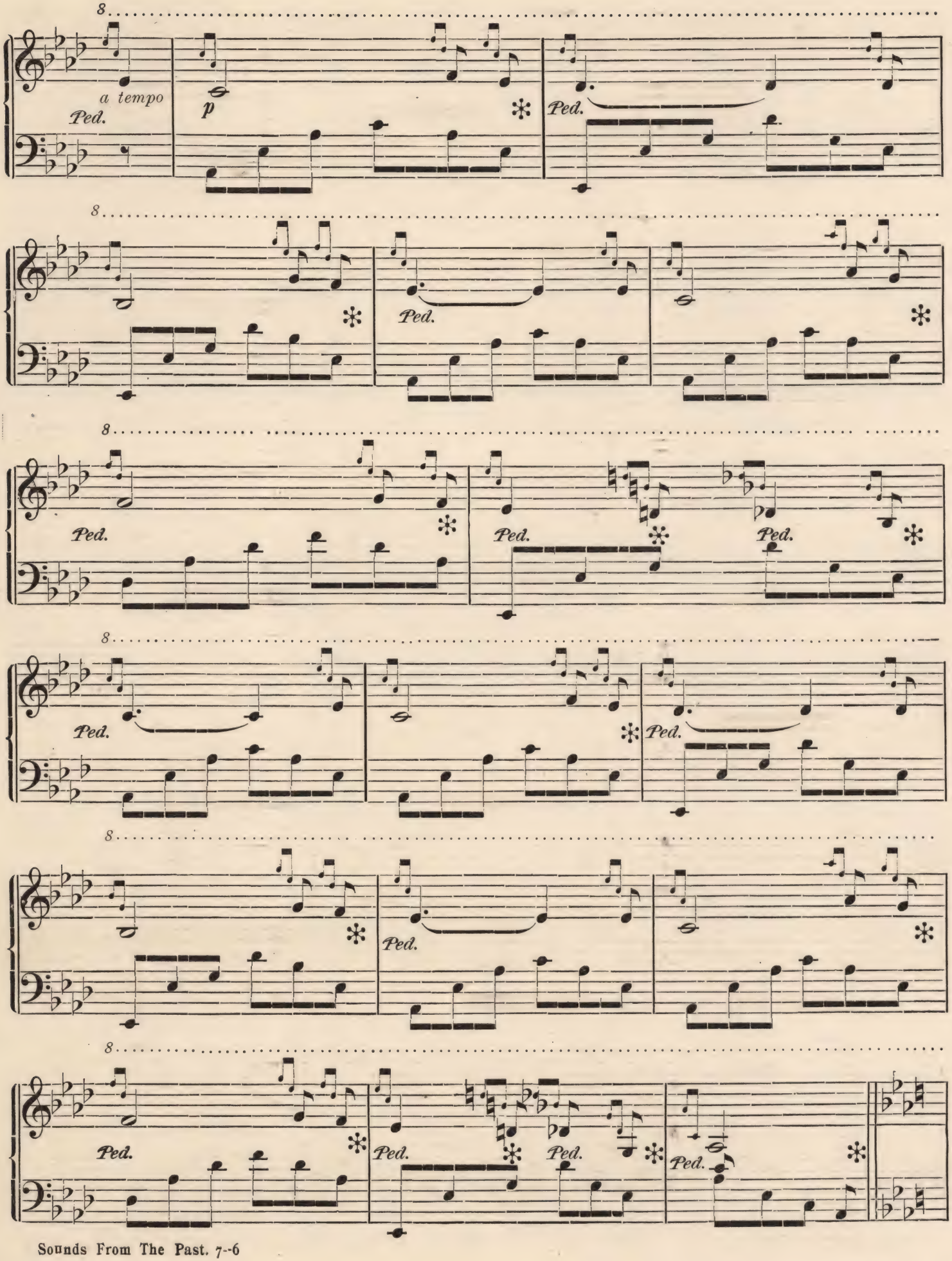
a tempo
rit
dim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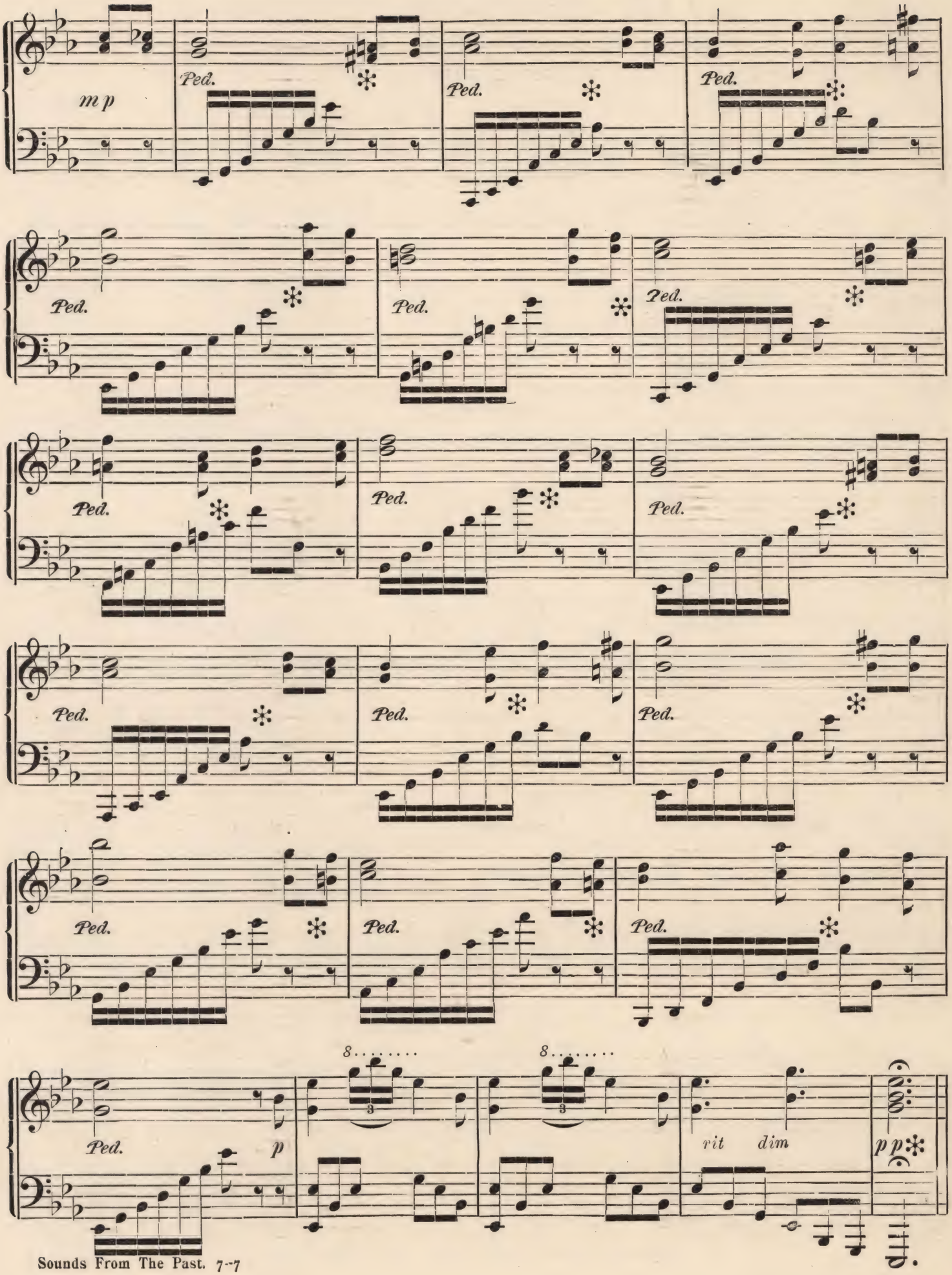
mp
Ped.
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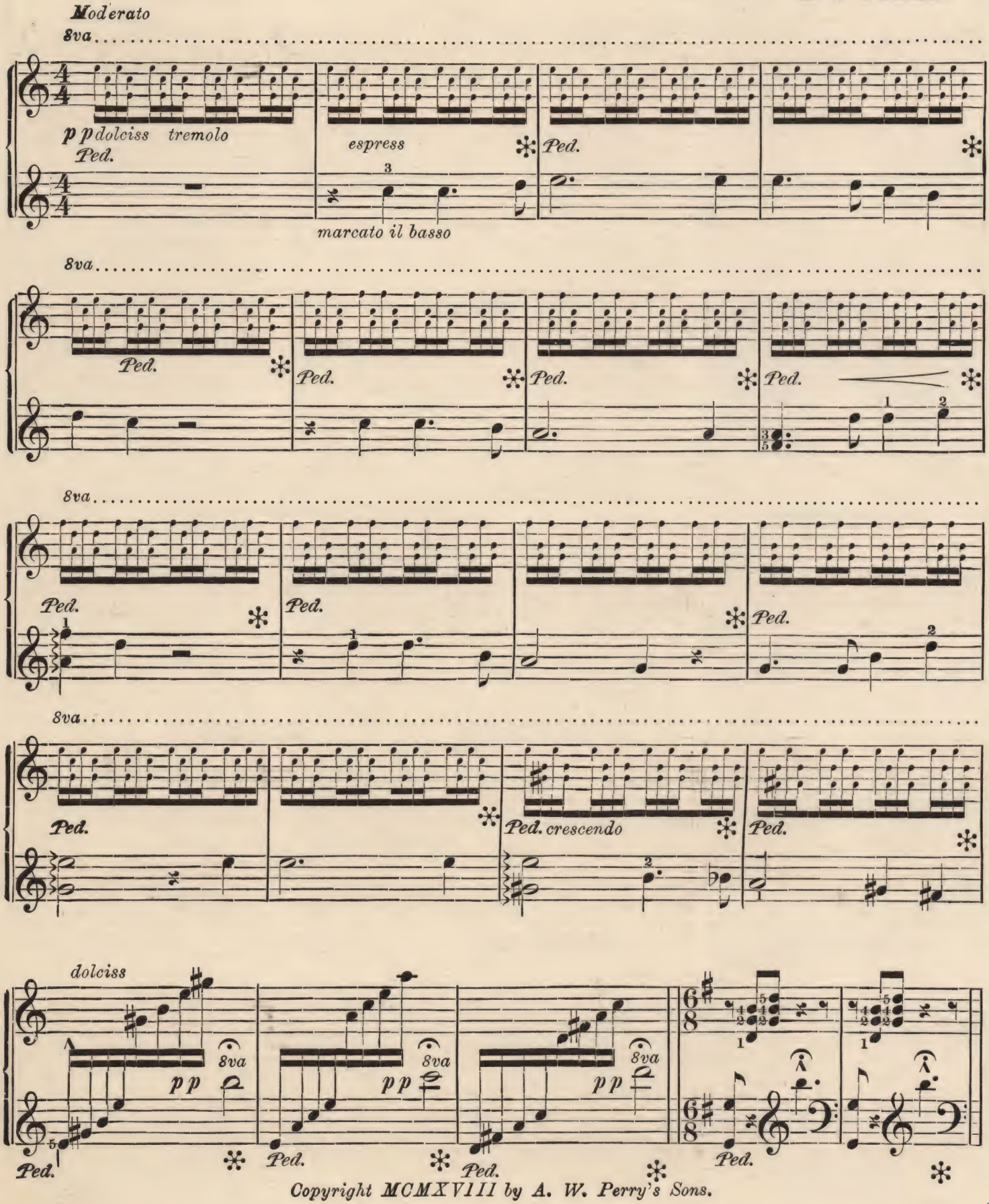
THE EVENING STAR.

FROM WAGNER'S GRAND OPERA "TANNHAUSER."

TRANSCRIPTION.

M. W. BUTLER.



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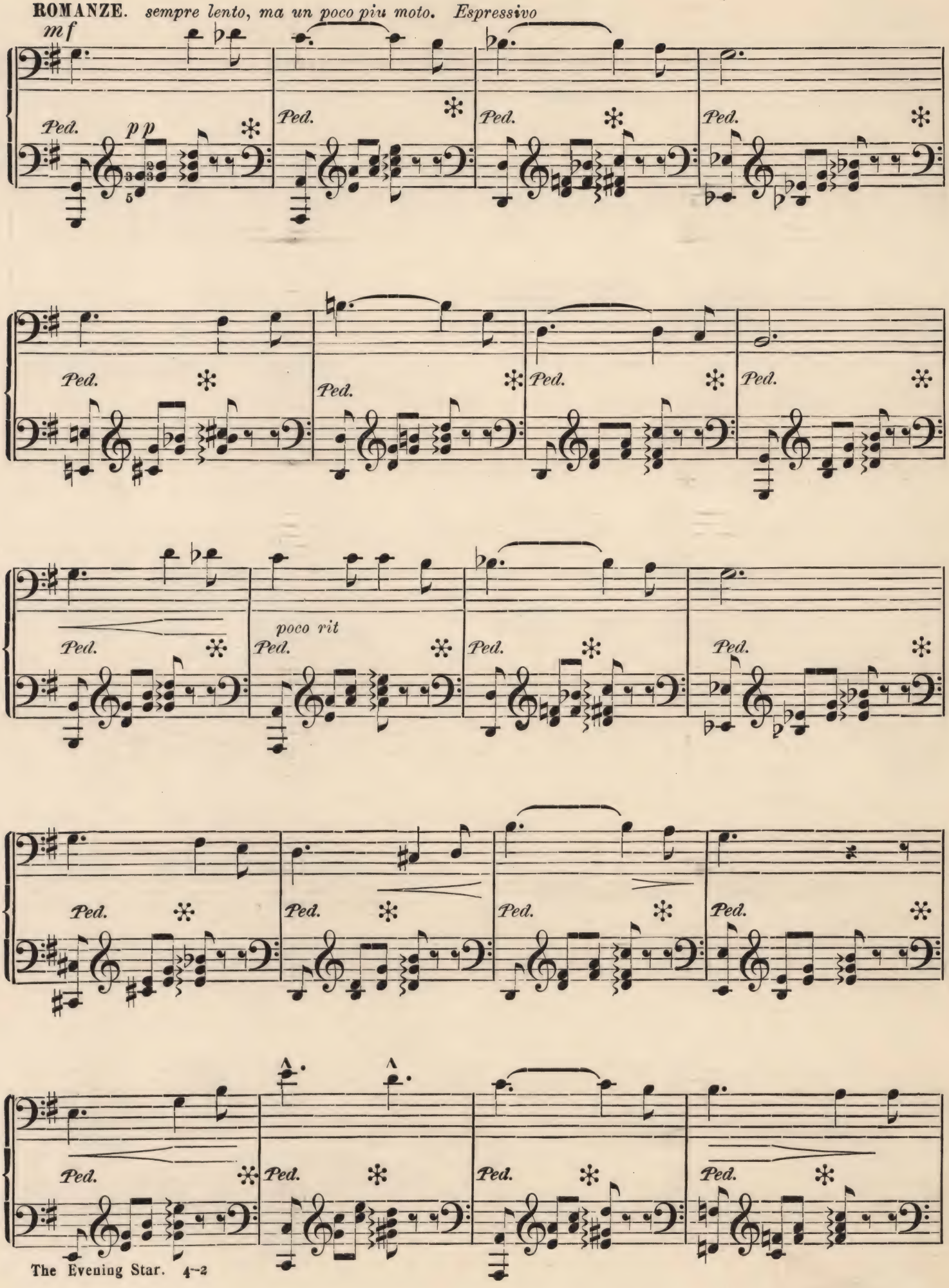
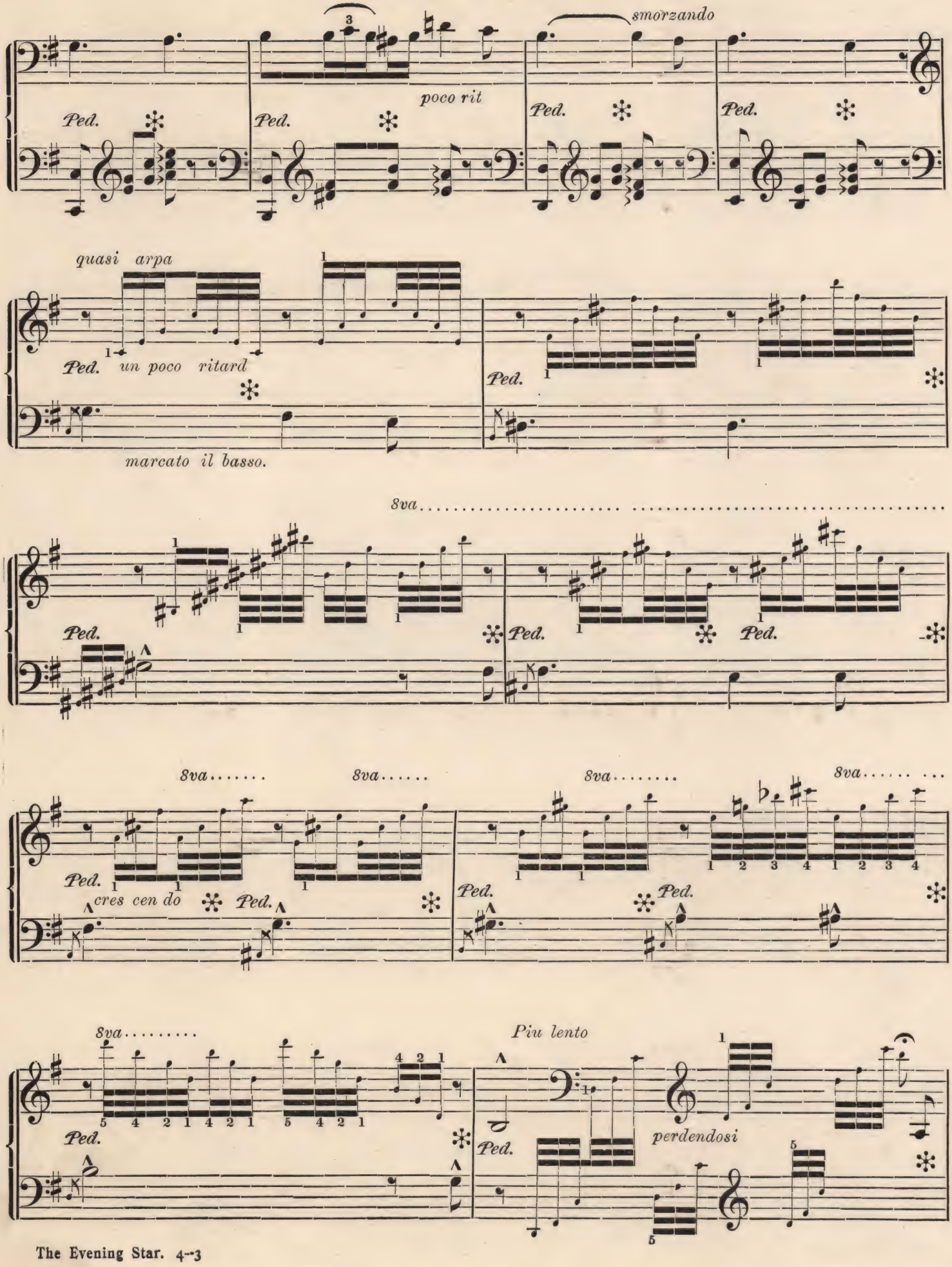
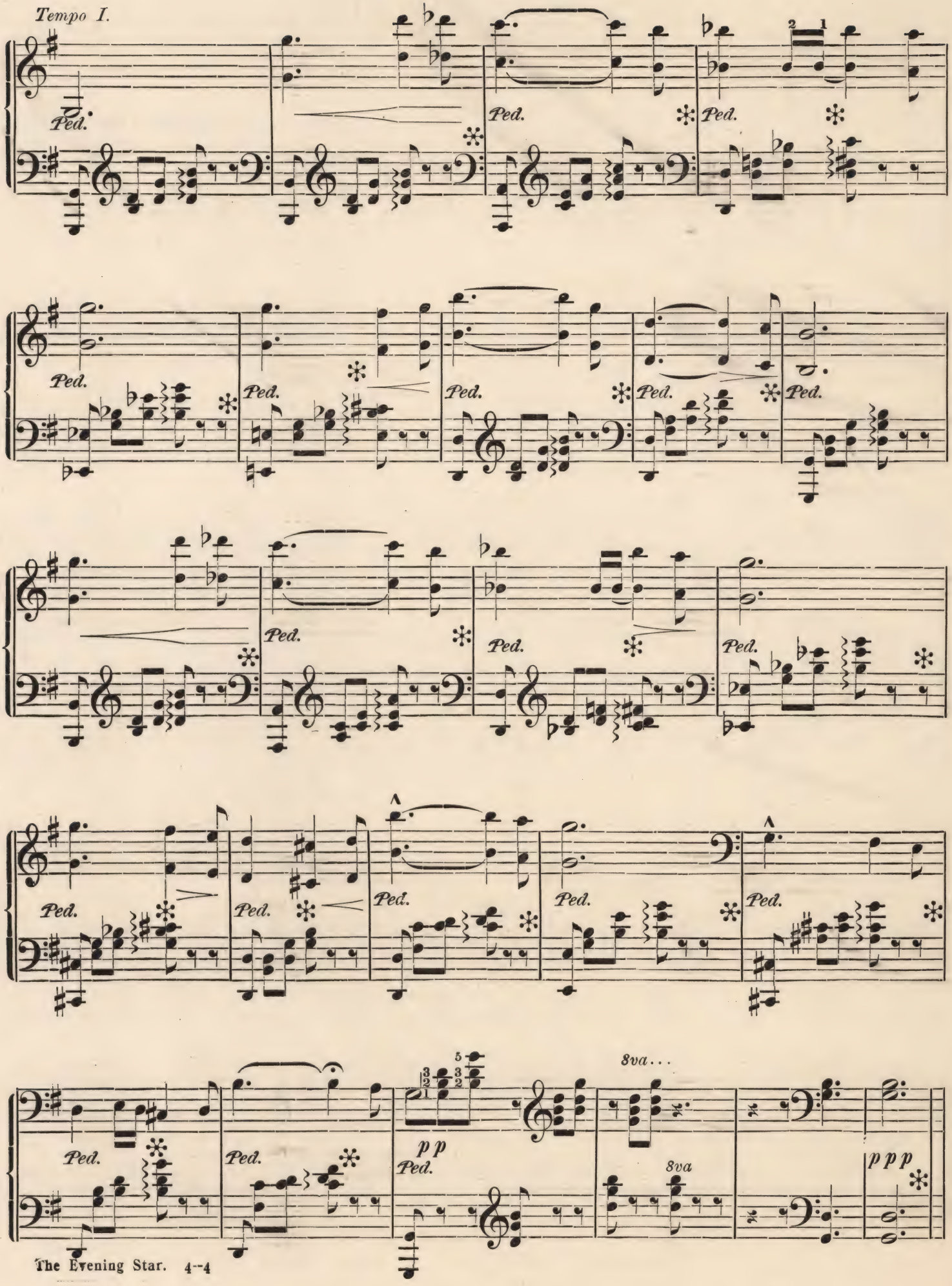

ROMANZE. sempre lento, ma un poco piu moto. Espressivo
mf
Ped.
pp
poco rit

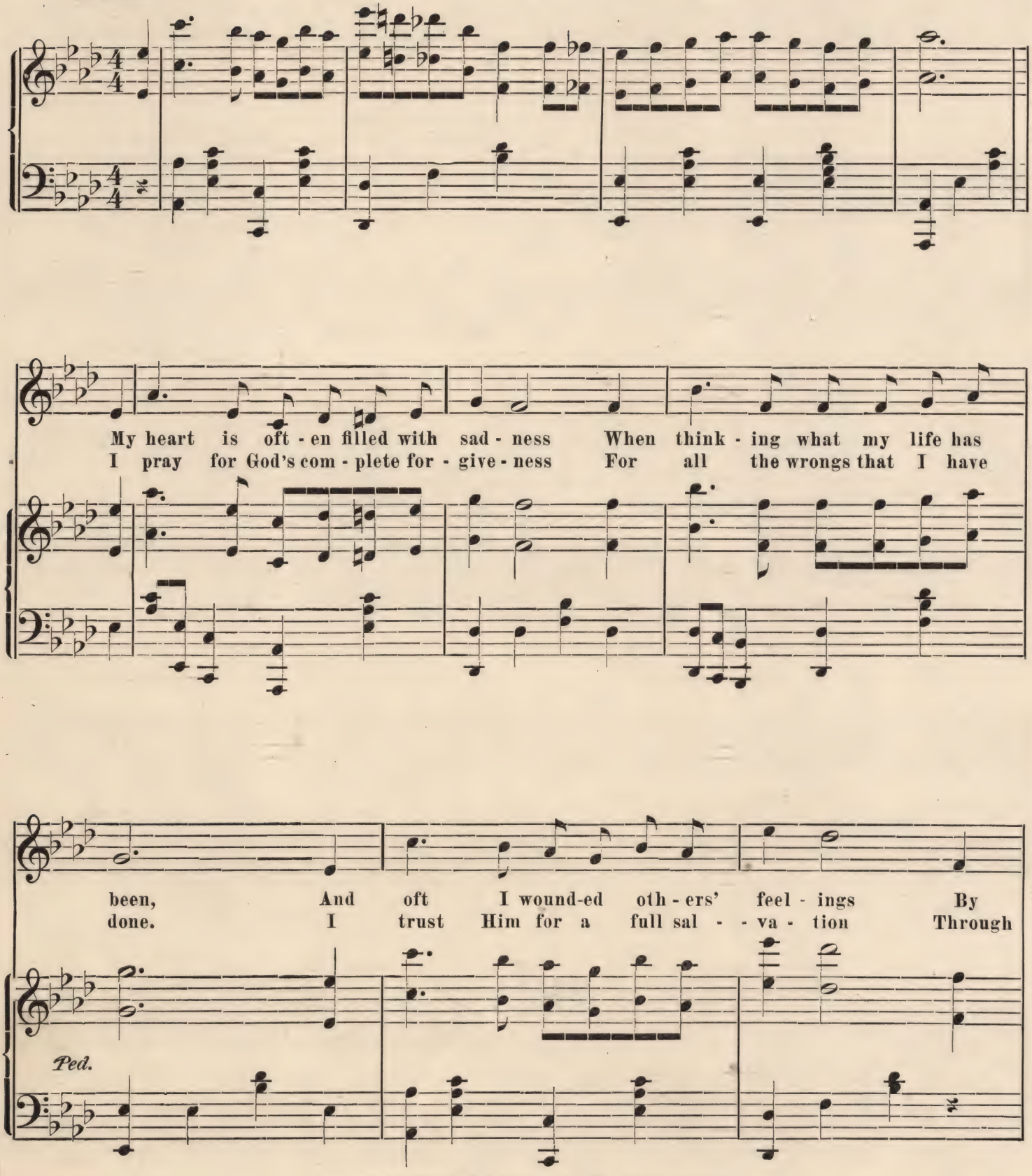

smorzando
poco rit
Ped.
quasi arpa
un poco ritard
marcato il basso.
8va
cres cen do
Piu lento
perdendosi


Tempo I.
Ped.
8va...
8va
p p
p p p

THE SAVED SOUL.

Words and Music by ARTHUR BRISTOW.

Andante.



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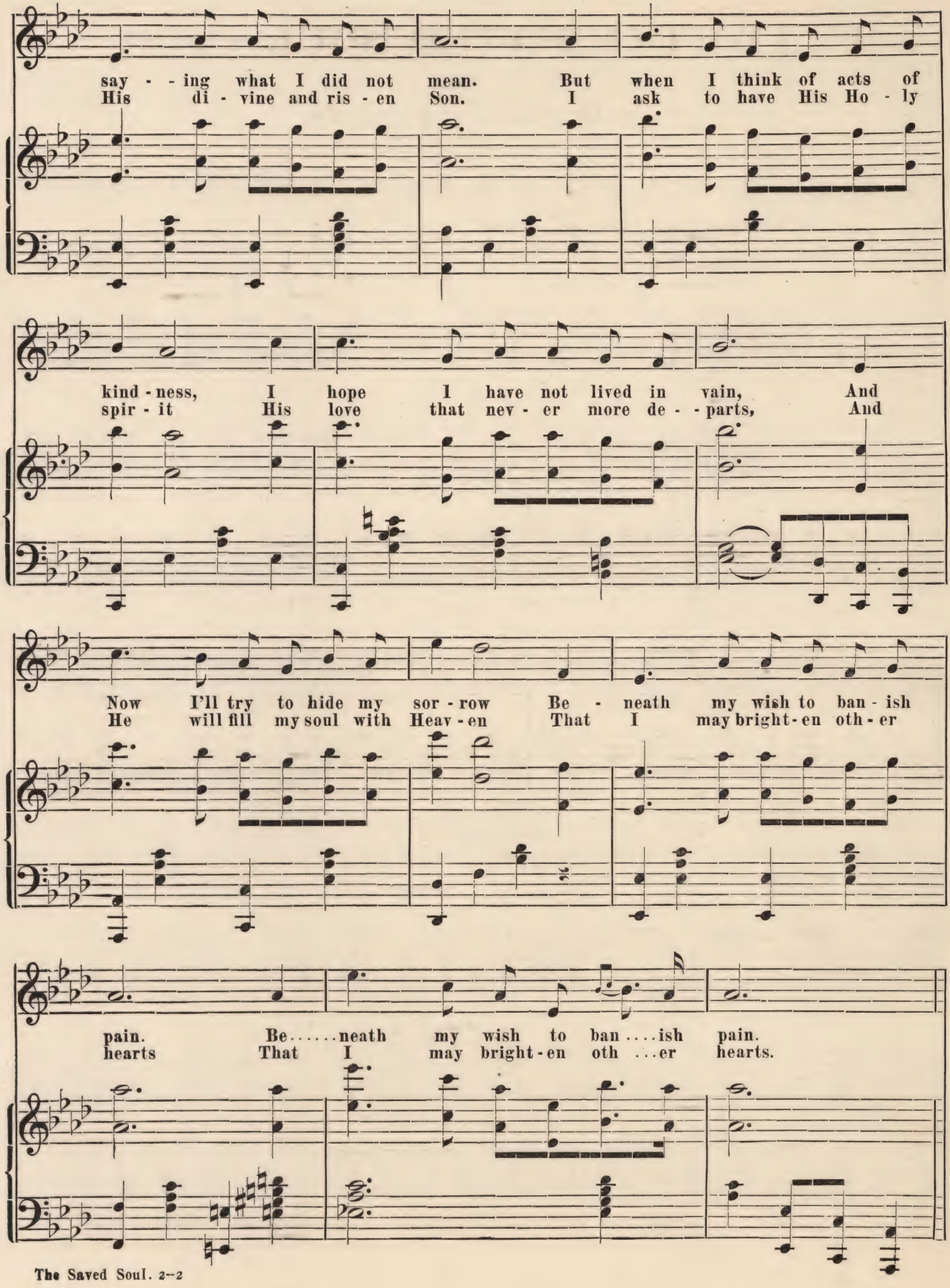
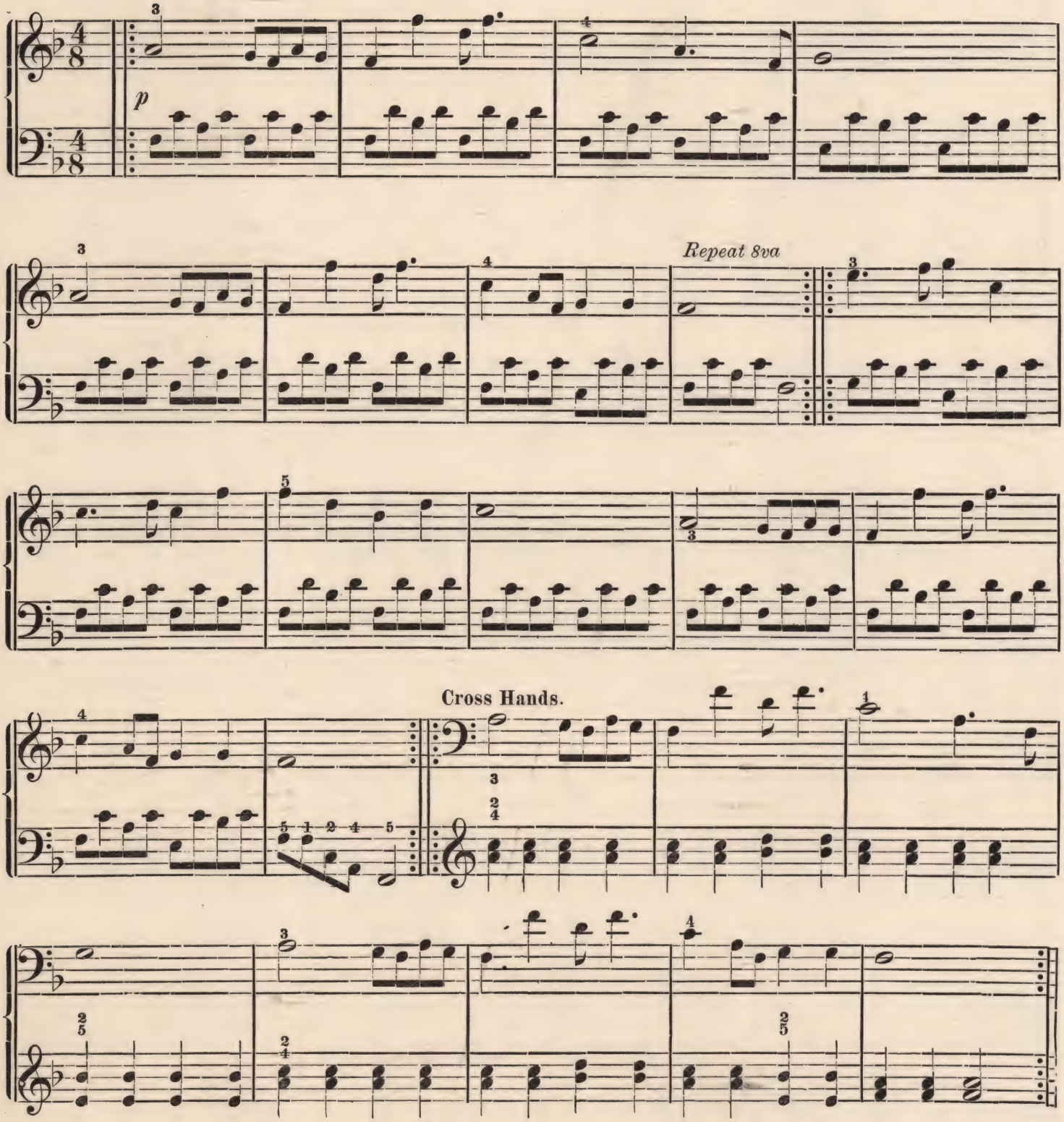

say - - ing what I did not mean. But when I think of acts of
His di - vine and ris - en Son. I ask to have His Ho - ly
kind - ness, I hope I have not lived in vain, And
spir - it His love that nev - er more de - - parts, And
Now I'll try to hide my sor - row Be - neath my wish to ban - ish
He will fill my soul with Heav - en That I may bright - en oth - er
pain. Be.....neath my wish to ban....ish pain.
hearts That I may bright - en oth ...er hearts.

OLD FOLKS AT HOME MARCH.

FOR PIANO OR ORGAN.

Composed by M. W. BUTLER.



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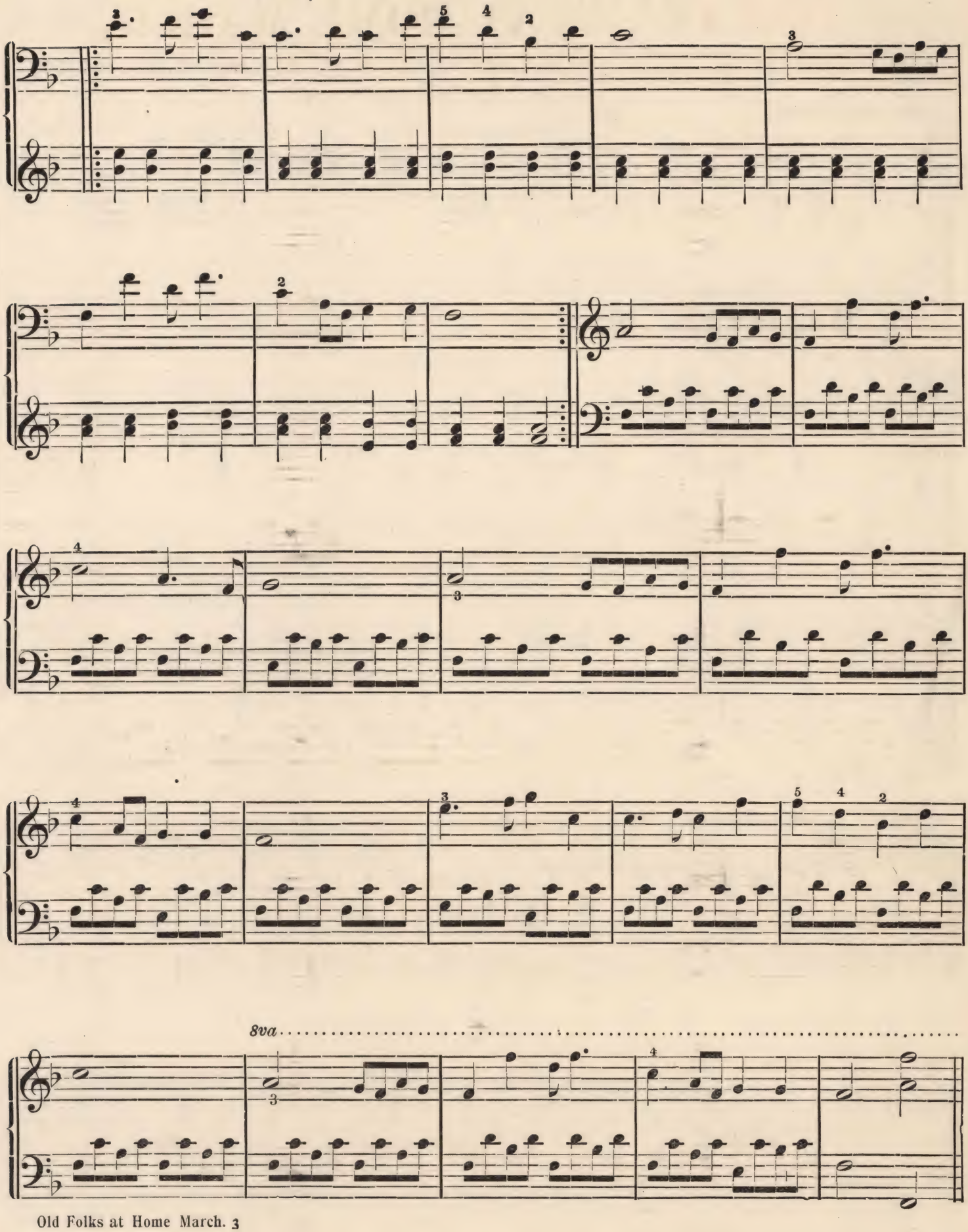
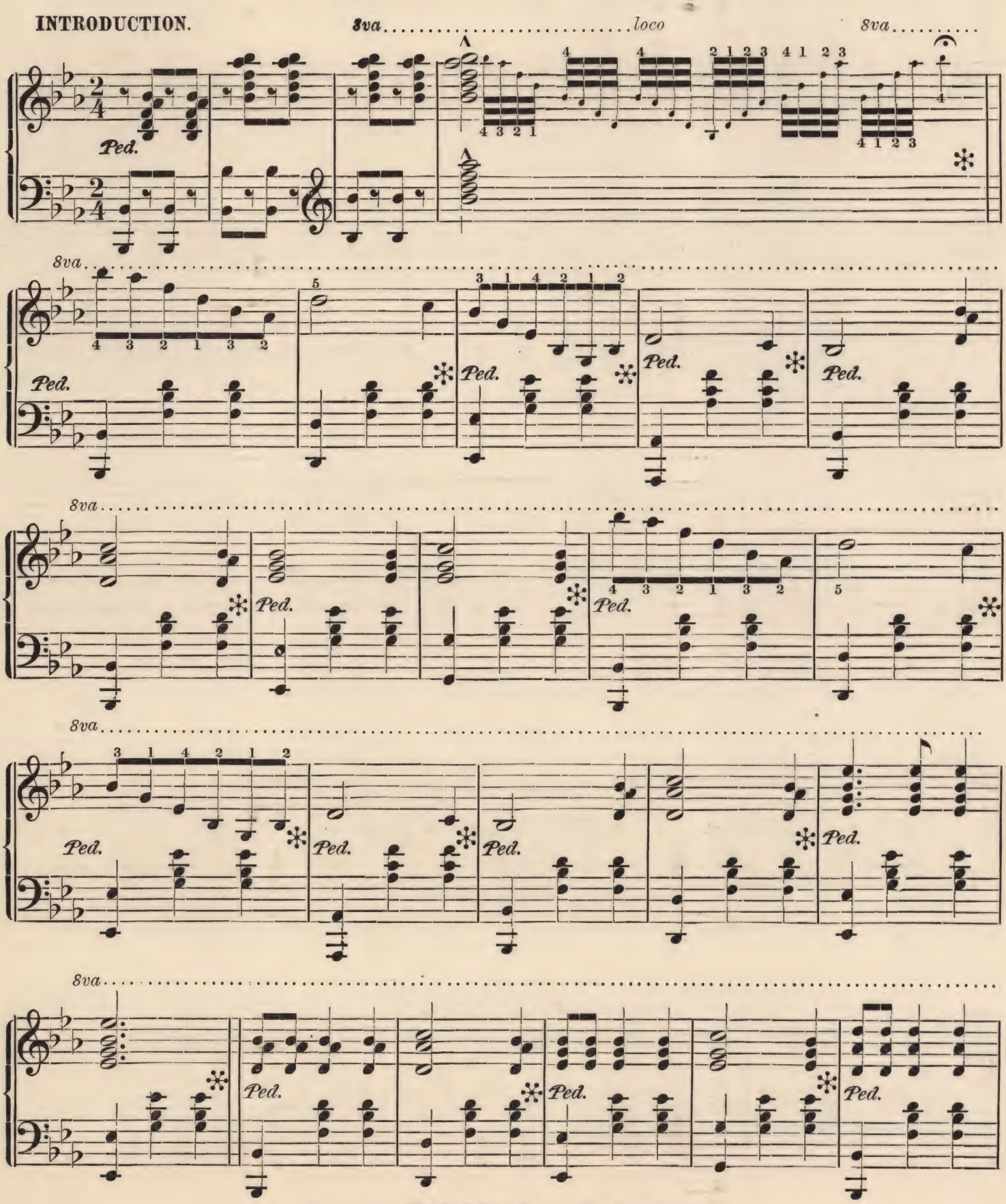

8va

MEADOW SPRITES.

Composed by E. GLOVER.



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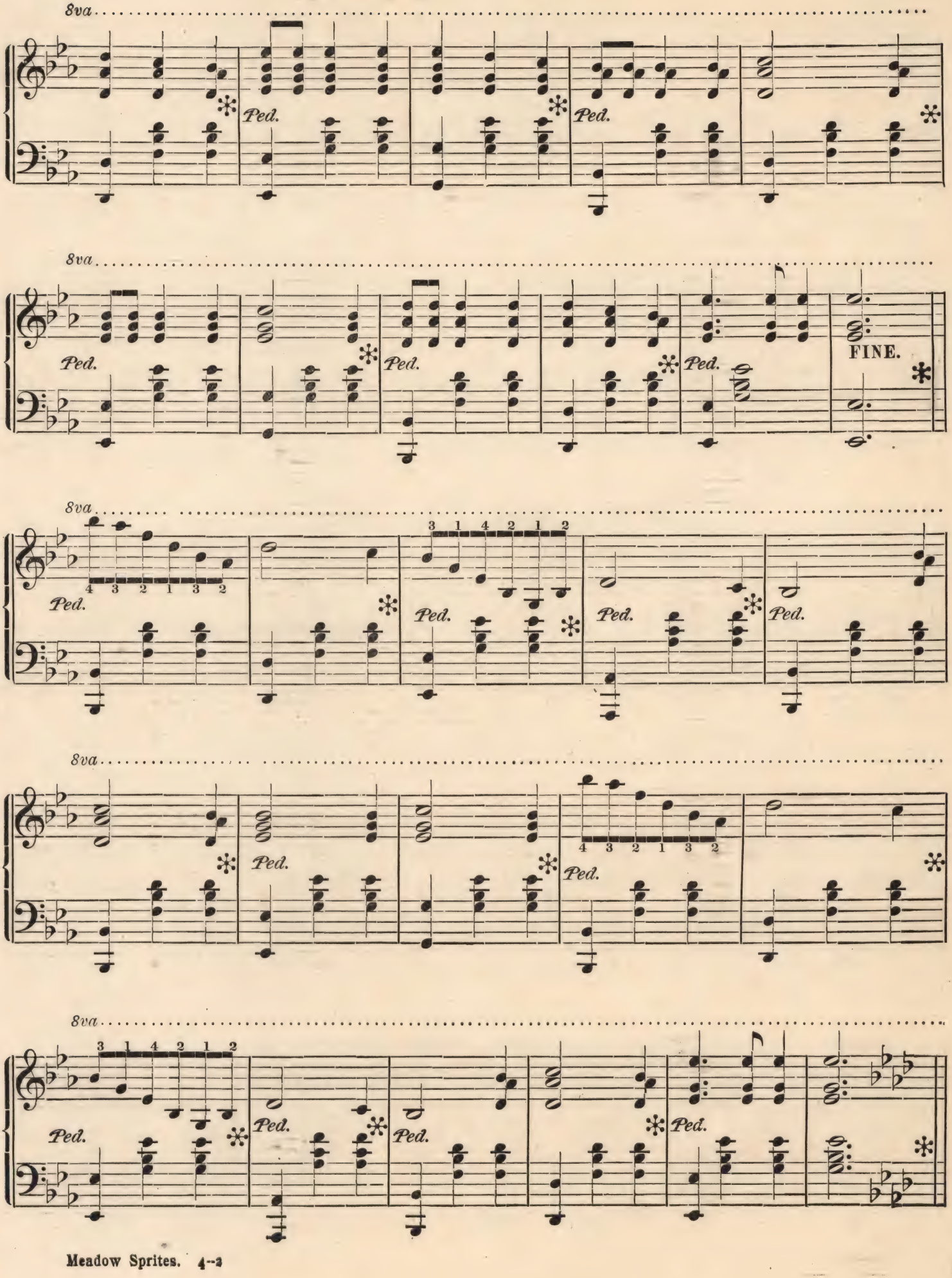
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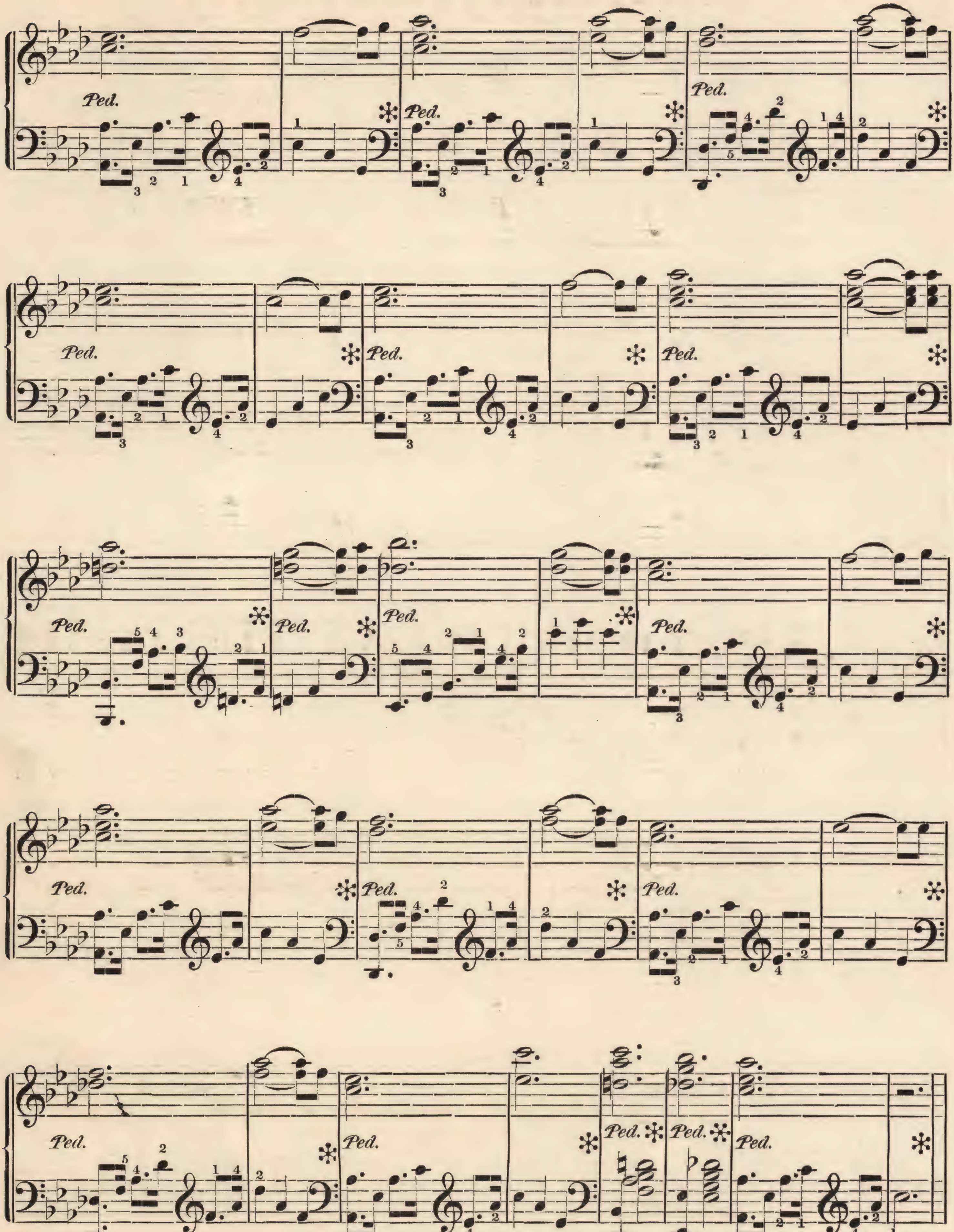
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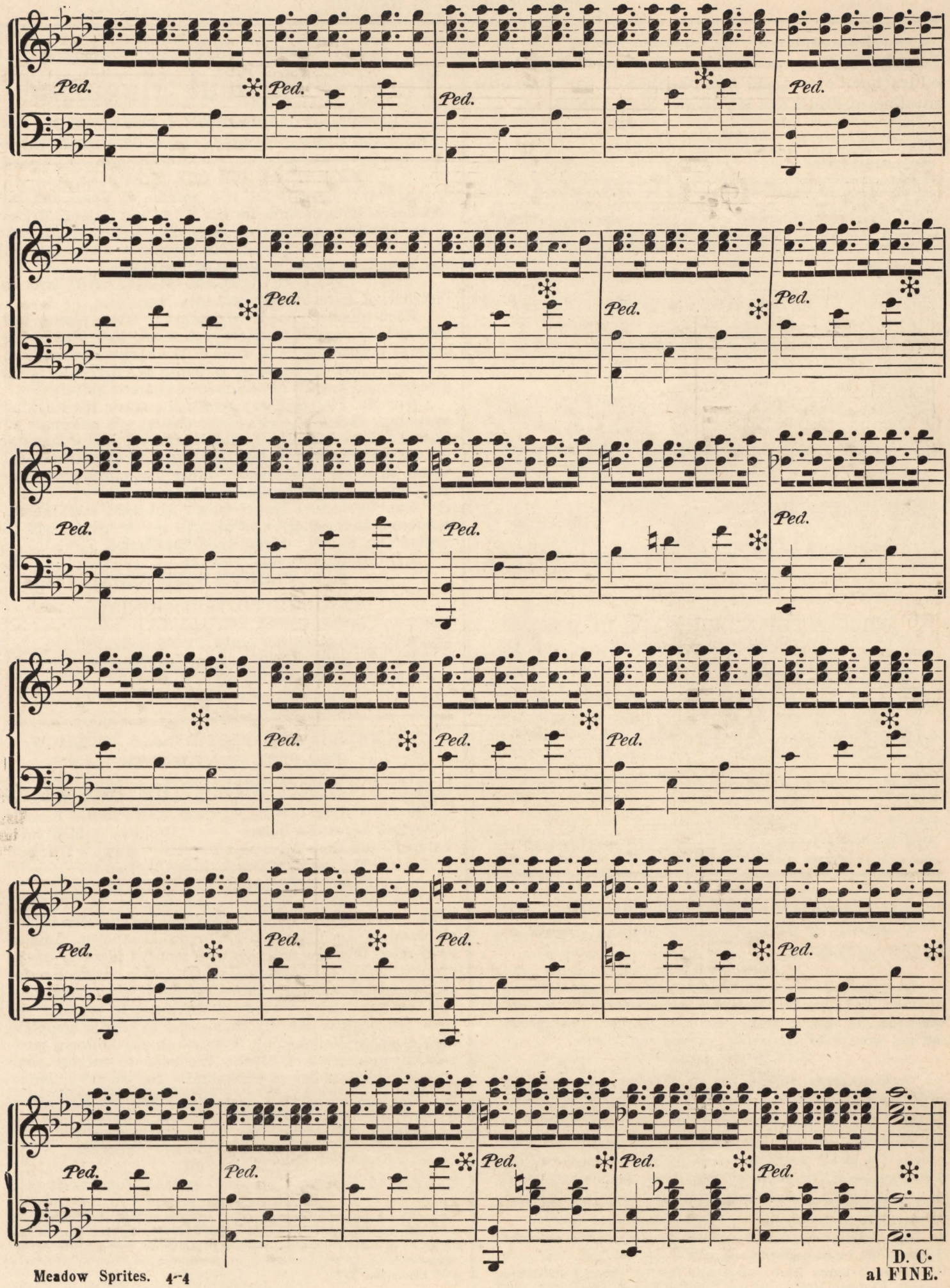
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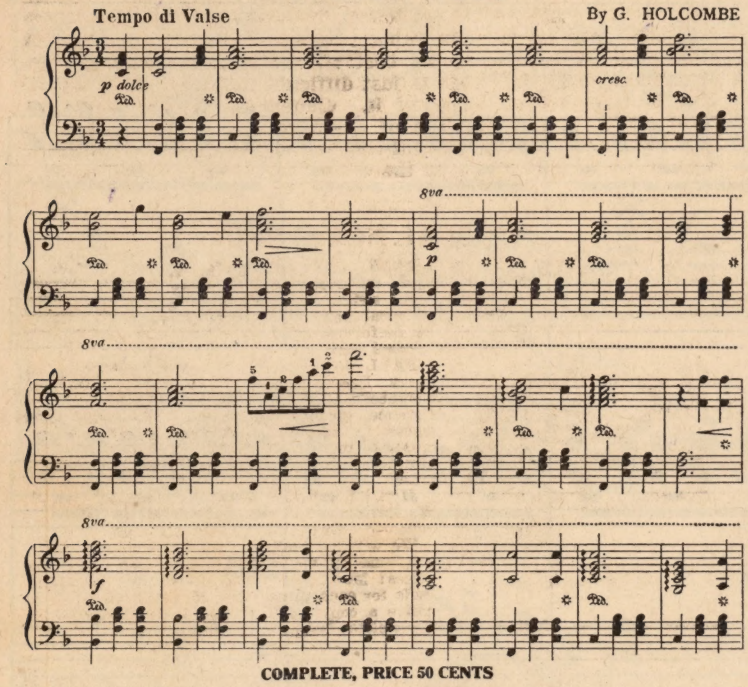

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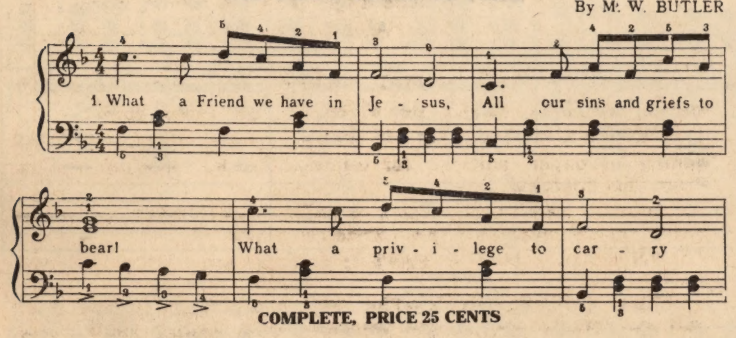

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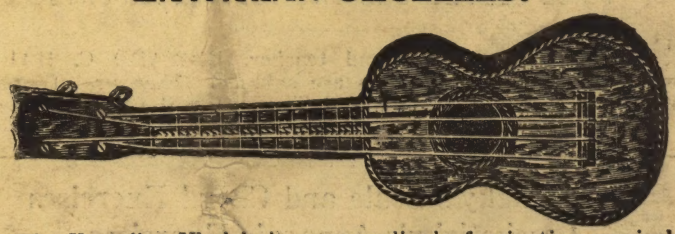

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